Archives
MSMC

Mount Saint Mary's College

Summer Session

JUNE 29 — AUGUST 1

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LOS ANGELES, CALIFORNIA

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MADAME TREMBLAY-BAKER

Guest-Professor

at

MOUNT SAINT MARY'S COLLEGE

SUMMER SESSION

1931

ADMISSION REQUIREMENTS

For Students desiring credit

Students taking courses for credit must present a certificate showing fifteen units of recommended work from an accredited school, or a transcript of credits from another college or university.

For Students desiring to take work without credit

1. Special students will be admitted to any course with the consent of the director.
2. Auditors will be admitted to any class with the consent of the instructor.

Registration

The dates of registration are June 26th and 27th, 1931. Class work begins Monday, June 29th, 1931, at eight A.M. The registration card enclosed with this bulletin should be signed and returned to the Secretary of the Summer Session, Mount Saint Mary's College, Los Angeles, California.

Fees

1. The Tuition fee of $15.00 covers the cost of courses aggregating six units of college credit. This does not include fees for individual instrumental instruction.
2. Special students desiring to carry less than a full schedule may register for one course of two units at the rate of $10.00.
3. Students carrying six units for credit may audit other courses with the consent of the instructor.

Credit

Courses are so arranged that fifteen lecture hours are valued at one unit of academic credit. Courses giving two units of credit have from 30 to 32 lecture hours.

Note

Other courses will be added in the various departments if the number of applications warrant the addition.
The program will be arranged as far as possible to suit the convenience of students. Students are invited to send in applications early and state courses desired.

Pianoforte and Repertoire—Interpretation Class

Gerturde Tremblay-Baker (Guest-Professor) is a graduate of the Schola-Cantorum of Paris. She studied piano with Berthe Duranthon, and composition with Vincent D' Indy. Madame Tremblay-Baker holds an important position as head of the Music Department at the Wilkesbarre Institute, Pennsylvania.

The Repertoire-Interpretation Class is planned to make possible the acquirement of a repertoire for both playing and teaching.

Harmony and Counterpoint

Allard de Ridder (member of the Faculty) graduate of Cologne Conservatory of Music. Guest Conductor of The Hague Symphony Orchestra. Mr. de Ridder is also a well-known composer. Three of his Symphonic Poems have been performed by The Los Angeles Philharmonic Orchestra. Mr. de Ridder has been with Mount Saint Mary's College since 1926.

Organ Accompaniment

Amadee Tremblay (member of the Faculty) organist of St. Vincent's Church, Los Angeles, is well known through his wonderful improvisations. "Magician of the keyboard" is a term that has been aptly applied to Amadee Tremblay. Charles Marie Widor wrote thus of him: "Your organ pieces are full of good thoughts remarkably expressed."

The course in organ accompaniment will embrace Manual and Pedal technique, the fundamental principles of registration and practice in the accompaniment of Gregorian Chant.

Voice

Bunola Kucker (member of the Faculty) studied and taught with the eminent M. Jean Perier of Opera Comique. also with Mr. F. X. Arens. Miss Kucker held the position of Soprano soloist in the Holy Trinity Cathedral, Paris. She has been a member of the faculty of Mount Saint Mary's College since 1925.

Violin

Christiaan Timmner (member of the Faculty) was born in Holland. He studied in Rotterdam, Brussels and Berlin under Joachim and Wirth, later touring Europe with Eugene Ysaye. He organized and was leader of the Netherland String Quartet, then Concert Master and Assistant Conductor of the famous Amsterdam Concertgebouw Orchestra. For four years he acted as Conductor of the Cleveland Symphony Orchestra. His former pupils are to be found in many of the principal orchestras of Europe and of America.

Violoncello

Annie Timmer (member of the Faculty) acknowledged both in

Europe and America as an artist of splendid achievement and rare charm. She received her musical education in Rotterdam Conservatory and Conservatory of The Hague. She has the distinction of having played under many famous conductors, including Richard Strauss, Gustav Mahler, Felix Weingartner, and William Mengelberg.

Ear Training

Ali Gaillard (member of the Faculty) studied with Sem Dresden, the director of the Conservatory of Music in Amsterdam, Holland, and received the highest degree from the Federation of Music Teachers for teaching and concert work. She has made successful appearances in Switzerland and Holland with notable and famous singers. She has also appeared successfully in this country with her father, Frits Gaillard, the well-known 'cellist.
The Aimé Paris method, as incorporated in the Curwen system, is used in this course.

Harp

Zhay Clark (member of the Faculty) studied harp in Denver, St. Paul and Chicago. Miss Clark is remembered by countless people all over the world by her recitals, during the Panama-Pacific Exposition in San Francisco. She was soloist for two seasons with the Chicago Civic Opera Company Orchestra, Seattle Symphony Orchestra, and Victor Herbert Orchestra. She has also toured and given recitals with Margaret Matzenaur, Paul Althouse, Reinald Werrenrath, Clarence Eddy, Charles Keeler and other well-known artists.

Curtis Piano Class Courses

Edith Miller (member of the Faculty) is a graduate of the American Conservatory of Chicago. While in this institution she had the advantage of study with Heniot Levy and Adolf Weidig. Later she studied with Helen Curtis of the Bush Conservatory. At present Miss Miller is the representative of the Curtis Piano Class Work in California.
A fee of $6.50 is required to cover cost of manual and material.

Methods of Teaching Music

Reverend E. Vitry, O.S.B. This course is a summarized preparation for the teaching of Primary and Grammar school music. The plan is as follows: Catholic ideals and objectives in musical education; organization of the class and qualities of the teacher; discipline and initiative; material and equipment; practical demonstration of modern methods of presenting music to children.

ART COURSES

S 2. Design and Color—Initial Study

A course having for its object the relation of form to color combinations. Principles of design are developed in colored papers tempera. etc.—Six hours a week.

S 4. Antique I-II

Drawing in charcoal from casts and still life for the proper understanding of form, value and composition.—Six hours a week.

S 6. Clay Modeling

Modeling from casts, details of human figure, conventional ornaments, masks and busts. Problems in casting are worked out by the class.—Six hours a week.

LIBERAL ARTS

S 3. Logic Rev. F. A. Diehl, O.S.A., Villanova College, Pa.

Dialectic, material and formal elements: Critics, Truth and Certitude. Proximate and ultimate criterion of truth.

S 5. Psychology Rev. F. A. Diehl, O.S.A.

The phenomena of rational life. The intellect; the will; the soul.

S 100. Educational Psychology Rev. F. A. Diehl, O.S.A.

The essential factors and conditions of learning with particular reference to the acquisition of the basic skills and knowledges.

S 104. Elementary Education: Curriculum and Methods

The place of the elementary school in the American educational system. Principles underlying effective teaching. Modern practices as regards methods of teaching and curriculum organization.

Courses in English, Classical and Modern Languages, Mathematics, and the Social Sciences are offered.